

eric johnson

Venus Isle



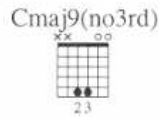
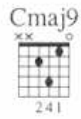
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Venus Isle

Words and Music by Eric Johnson

Gtr. 5 Tuning:

- ① = D ④ = D
② = B ⑤ = A
③ = G ⑥ = E



Intro

Free Time

w/ Lead Voc, ad Lib throughout
N.C. (G5)

Gtr. 2 tacet

Gtr. 1 (clean)

mp w/ chorus & delay
H.H. H.H. H.H. H.H.
let ring

TAB

7 6 5 0 (12) 1 0 2 (14) 1 (19)

Gtr. 2 (clean)

mp w/ chorus & delay
H.H. H.H. H.H.
let ring

Gtr. 3 (dist.)
-1 1/2
w/ bar w/ echo repeats
-1 1/2
w/ vol. pedal
fdbk.

TAB

13 13 12 15 14 (26) 1

3
pitch: D

Gtr. 1 tacet

Gtr. 3 (clean)

Harm.
w/ bar

Harm.
w/ bar

8va

w/ bar

5 5 20 5

-7 1/2 -7 1/2

Gtr. 5 (clean)

0 1 4

Gtr. 4 (dist.)

mp
w/ bar
slack

-2 1/2
w/ bar
-2 1/2

3 (3) 3 15 14 15 14 15 14 15 14 15 14

Gtr. 1

Gtr. 3

Gtr. 3

loco

slack

fdbk. fdbk.

3 0 3 3 (3) (3) (3)

Gtr. 4

Gtr. 4

15 14 15 14 15 14 15 14 15 14 15 14 15 14

Gtr. 3 tacet

Cmaj9

Gtr. 5 

Gtr. 1

Gtr. 1

H.H.
let ring

0(12) 6 7 (7) 5 0 3 0 3 2

Gtr. 2

H.H. H.H. H.H. H.H.

let ring

0 1 1 0(12) 0(12) 2(14) 1(13)

Gtr. 4

Gtr. 4

Harm.
let ring

12
15 14 15 14 15 14 15 14 15 14 15 14

5
X
3

(5 5 5)
(3 3 3)

Gtr. 1 tacet

Gtr. 3 tacet

Cmaj9(no3rd)

Gtr. 1

Gtr. 4
-1/2 -1/2 -1/2
w/ bar
-1/2 -1/2 -1/2

Harm.

w/ bar

w/ bar
fdbk.

slack

w/ bar
slack

Gtr. 3

* Electronic noise caused by guitar cord being plugged into input jack.

Verse

C6

Gtrs. 4 & 5 tacet

* C

1. Long

a - go, —

from the

Gtr. 1

* Chord symbols reflect overall tonality.

G7sus4

G

Bb

won - der - land,

was

a

girl, —

named —

Gtr. 1 tacet

Gtr. 3 tacet

Cmaj9(no3rd)

Gtr. 1

Gtr. 4

-1/2 -1/2 -1/2

w/ bar

Harm.

w/ bar

w/ bar fdbk.

slack

slack

(5)(5)(5)

(3)(3)(3)

12

13

(13)

pitch: C

slack

3

Gtr. 3

X X X

* Electronic noise caused by guitar cord being plugged into input jack.

Gtrs. 4 & 5 tacet
* C

Verse
C6

1. Long a - go, from the

Gtr. 1

Harm.

3 5

8 10 8

5 7 5

12

8 10 8

5 7 5

5

7

7 9 7

5 7 5

0

* Chord symbols reflect overall tonality.

G7sus4

G

Bb

won - der - land, was a girl, named

Gtr. 1

Gtr. 2 divisi

1

(0)

5

3

5

5

3 5

6

6

6

10 8

10 8

6

10 12

10

Gtr. 2 tacet
Am F Gsus4 A7sus4 A/C#

Eve. She came to Earth from the

Gtr. 1

let ring ----- Harm.

10 12 12 14 13 13 10 0 5
9 12 14 10 12 10 4 2 12
12 13 13 10 4 12

Dm Dm/C G7sus4 A7sus4 C₉ A7sus4

mer - maid sea. That is when love be

10 8 6 8 6 3 5 8 5
10 9 7 9 7 3 5 8 7
(12) 7 7 7 7 5 5 7 5

Verse C6 G11 G

gan. 2. With a mys - tic smile, _____
(Speak of love in side you.

Gtr. 1

5 13 12 14 12 12 12 14 12 6 8 8 0 0 0
7 12 14 12 14 12 7 5 0 0 0

Gtr. 2

(7 9)7 5 7 5 7

Let showed us _____ how to _____ be. But she's just here_

Gr. 2 tacet

Bb Am F Gsus4 A7sus4

[illegible]

Gtr. 2

5 10 10 8 10 8 10 12 12 10 10

Gtr. 3

mp w/ chorus *f* chorus off

0 3 7 5 3 7 5 3 5

7 8 7 8 10 8 10 8 9

10 7

A/C# Dm Dm/C G7sus4 A7sus4 C₉⁶ Gsus4

— to stay with us a-while. There is much more to —

[illegible]

Gtr. 3

(9)

8 6 8 10 10

Chorus

Gtr. 1 tacet
Ab5

F5

C5

see. I'll be see - ing you.

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 3: w/ Rhy. Fig. 1, 2 1/2 times

Ab5

F5

C5

Ab5

Climb in - to the sky - ride - for a bet - ter view. Let's make con -

Gtr. 1

F5

C5

Gtr. 4 tacet
Ab5

F5

nec - tion, - get on back in style while we are here in the

Gtr. 1

Gtr. 4

P.M.

w/ clean tone

Verse

Gr. 3 tacet
C6

G11 G Bb

Ve-nus Isle. (Then Eve said, Now it's time to go. This is

"I miss you."

Gr. 1

5 5 7 1 3 3 5 5 3

Gr. 2

w/ echo repeats echo off

8 10 8 7 9 7 9 10 7 10 12 10 8 7 9 7 1 3 5 3 3 5

Gr. 2 tacet
Am F G7sus4 A7sus4 A/C#

not my home. From her isle, she said

"I love you."

6 6 10 12 13 13 0 5

9 12 10 12 10 4 2

7 12 13 13 10 12

Gr. 3

5 7 5 8 7 8 10 8 10 8 0 0

Dm G7sus4 A7sus4 C⁶₉ Gsus4

her good - byes, _____ and blast - ed off _____ to _____ the _____

Gtr. 1

Gtr. 2

8va

H.H.

Gtr. 3

mp
w/ bar

Harm.

-1 1/2

Chorus
 Gtr. 1: w/ Rhy. Fig. 1, simile
 Gtr. 2: tacet
 Gtr. 3: w/ Rhy. Fig. 1A, 4 times
 A^b5 F5 C5

stars. So it starts with you. _____

A^b5 F5 C5 A^b5

Let there be no se - crets all that we can do. _____ Let's make a

Gtr. 1

Gtr. 4

full

F5 C5 Ab5 F5

sym-pho-ny of a thou-sand smiles while we are here in these

The first system contains a vocal line with triplets and a guitar line. The guitar line includes a fretboard diagram with the following fret numbers: 6, 5, 6, 3, 0, 1, 0, 1, 0, 5, 4, 6, 3.

w/ decreased gain

The second system continues the vocal line and includes a guitar line with a fretboard diagram showing fret numbers: (10), 5, 8, 7, 9, 7, 5, 8, 5.

Guitar Solo

Gtrs. 1 & 3 tacet

Ab5

F5

C5

Ve-nus Isles.

Gtr. 4

w/ increased gain

The guitar solo section features a single guitar line with a fretboard diagram showing fret numbers: 8, 6, 8, 7, 8, 10, 8, 10, 10, 10, 8, 10, 9, (9), 10, 8, 11, 8, 11, 8, 10, 11, 10, 13, 10, 8, 10, 11.

C5 Ab5 F5 C5

The third system of the guitar solo continues with a single guitar line and a fretboard diagram showing fret numbers: 8, 10, 10, 12, 10, 13, 12, 11, 12, 13, 10, (0), 8, 11, 8, 10, 11, 10, 12, 10, 9, 10, 8.

Ab5 F5

8va loco

P.H.

The fourth system of the guitar solo continues with a single guitar line and a fretboard diagram showing fret numbers: 9, 11, 9, 8, 10, 9, 11, 10, 10, 12, 13, 11, 10, 13, 11, 10, 11, 10, 8, 9, 8, 6, 8, 5, 8, 6, 8, 5, 8, 6, 8, 9, 6.

C5

8 9 10 8 9 11 9 8 10 9 11 10 8 11 15 13 13 16

F5

12 10 11 10 13 13 10 11 8 10 10 11 8 10 10 11 8 10 8

Gtr. 3: w/ Rhy. Fig. 1, 7 times

Ab5 F5 C5 Ab5

10 17 16 18 17 18 17 18 15 18 16 17 18 16 17 13 11 8 10 11 10 8 10

Gtr. 1

6 6 5 5 5 8 5 5

F5 C5 Ab5

(10) 12 12 8 10 8 12 10 8 8 11 8 10 8 10 10 9 8 11 8 10 8 10 8 10 10 8 10 11 8 8 5 5 8 8 8

F5 C5

(8) 6 8 5

A♭5 F5 C5
8va

H.H. H.H. H.H.

3 1 1 3 1 1 3 1 0 1 3

* TAB numbers based on location beyond fretboard.

Gtr. 1 tacet
A♭5
8va

F5

Gtr. 4

C5 A♭5
loco w/ wah-wah wah off

Ab5 F5 C5 8va 15ma

H.H.

13 13 13 16 16 15 16 15 16 15 16 18 18 18 20 17 18 20 20 18 20 (32)

Gr. 4 tacet
N.C.

C5

Free Time

Gr. 1

let ring throughout

4 3 6 5

6 8

Gtr. 3

rit.

6 5 4 3 5 6 5 3

Gr. I

Gr. 4 tacet

Segue to "Battle We Have Won"

w/ pick and finger

w/ pick and finger

(5)

8 8 11 8 11 10 13 10 11 10 8 10 8 6 8 6 3 6 4 3 4 3 3 5 11 10 10 6 6 3 1 1 3

Gtr. 4

-2 ✓

tr

w/ bar

-2 ✓

tr

8va

-2 ✓

< w/ echo repeats
w/ bar

20 20

10 (8 10) 8

[illegible]

Battle We Have Won

Words and Music by Eric Johnson

Intro

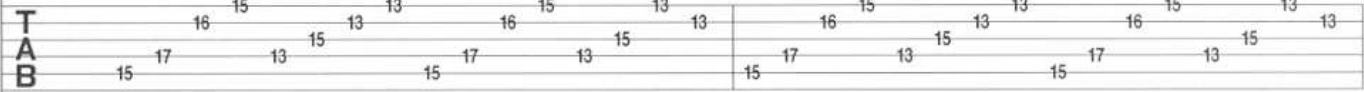
Moderately Slow ♩ = 79

† Cm11

Riff A

End Riff A

* Gtr. 1



Gtr. 2 (dist.)



* Kybd. arr. for gtr. This arrangement consists of only the main riffs throughout.

† Chord symbols reflect implied tonality.

** Reverse gtr. arr. for forward gtr.

Verse

Gtrs. 2 & 3 tacet

Cm11

Gtr. 1: w/ Riff A, 4 1/2 times



Gtr. 3



Gtr. 2
divisi



Gtr. 4 (clean)

w/ volume pedal



_____ with no _____ one _____ there, _____ to un - der - stand, _____ The fu -

Gtr. 4

* *sim.*

5 4 5 3 5 4 5 6 5 3 5 4

* next 7 meas.

- ture dreams, - you're search - in' for _____ a clue, _____ The sun _____ don't _____ shine, -

5 4 5 3 5 3 5 4

5 4 5 3 5 3 5 4

_____ you nev - er mind, _____ Just

Gtr. 4

f w/ pick & fingers

5 4 5 3 5 3 5 3

Gtr. 3

Riff A1 End Riff A1

8 8 15 17 16 15 13 15 13 16 15 16 15 15 17 15 17

Pre-Chorus

Gtrs. 1 & 3

A \flat

B \flat /A \flat

B \flat

Gtr. 5 tacet

Cm

don't get too dis-cour-aged in this life, it's just a game, for now we play.

Gtr. 4

Guitar 4 staff with notes and rests.

Guitar 4 fretboard diagram showing fret numbers: 1, 3, 4, 1, 0, 0, 3, 1.

Gtr. 5 (clean) staff with notes and rests.

Guitar 5 fretboard diagram showing fret numbers: 1, 3, 1.

Cm/B \flat

A \flat

And soon or lat-er things can work out

Gtr. 4

Guitar 4 staff with notes and rests.

Guitar 4 fretboard diagram showing fret numbers: 0, 0, 1, 3, 4, 1.

Gtr. 3

Guitar 3 staff with notes and rests.

Guitar 3 fretboard diagram showing fret numbers: 5, 3, 1, 3, 5, 3, 5, (5), (5), 3.

Gtr. 3 tacet

B \flat

Cm

right. This you must know, just wait and see.

Gtr. 4

Guitar 4 staff with notes and rests.

let ring

Guitar 4 fretboard diagram showing fret numbers: 3, 1, 1, 0, 1, 3, 3.

Gtr. 5

Riff B

End Riff B

Guitar 5 staff with notes and rests.

Guitar 5 fretboard diagram showing fret numbers: 1, 3, 1, 3, 1.

Chorus

Cm/G Bb Fm7 Fm/Ab

And _ af - ter ev - 'ry - thing _ is said _ and done, _ _ _ _ _ this _ can be _

Gtr. 4

8va

3

loco

H.H.

let ring _ _ _ _ _ let ring _ _ _ _ _

P.M.

3 1 0 3 0 3 (15) 3 (15) 3 (15) 5 3 4 6 6 5 4

Gtr. 6 (clean)

mp w/ slide

2 2 3 3 5 6

Interlude

Gtr. 1: w/ Riff A, 2 times Gtr. 6 tacet

Cm11

Eb Bbsus4

_ an - oth - er bat - tle we _ have won. _ Oh, _ _ _ _ _ oh _ _ _ _ _ yeah..

P.M.

w/ vol. pedal * *sim.*

3 4 3 1 4 3 5 3 5 4 5 4 5 6

w/ vol. pedal

4 6

* next 4 meas.

Verse

Gtr. 1: w/ Riff A, 3 1/2 times

Gtr. 3 tacet

Cm11

2. All a - cross the view hills, of de - sires,

Gtr. 4

5 3 5 4 5 4 5 3 5 (3)

Gtr. 5

P.M. -----

Gtr. 3

6 5 3 3 5 3 3 5 4 4 full (4)

Gtr. 4 tacet

the cast of Kings, the Queens, the Squires.

Gtr. 5

8va -----

w/ delay

P.M. -----

(16) 15 16 15 18 17 16 15 15 17 18 16 15 18 17 (17) 17 17

The ser - en - ad - ing dreams _ bound tears _ of hope, _

Gtr. 5 *8va* *loco*
P.M. delay off

16 15 17 18 17 16 15 18 17 5 4 3 1 1 4 3 6 5

Gtr. 3

3 6 3 6 3 4 5 3 6 3 6 3

Gtr. 1: w/ Riff A1
Gtr. 5 tacet

they start _ to _ fall, _ keep stand - in' tall. _ So, *Bb*

Gtr. 4

4 3 5 3

Gtr. 5

let ring

4 3 5 6 4 3 6 5 4 3 5 6 4 3

Gtr. 3

fdbk. fdbk.

3 (3) (3) 6 3 6 3 4 3

pitch: *Bb*

Pre-Chorus

Gtrs. 1 & 3 tacet
Ab

Bb/Ab

Abadd9

Gtr. 5 tacet
Cm



Gtr. 4



Gtr. 5



Cm/Bb

Ab

Gtr. 5: w/ Riff B
Abadd9



Gtr. 4



Gtr. 3



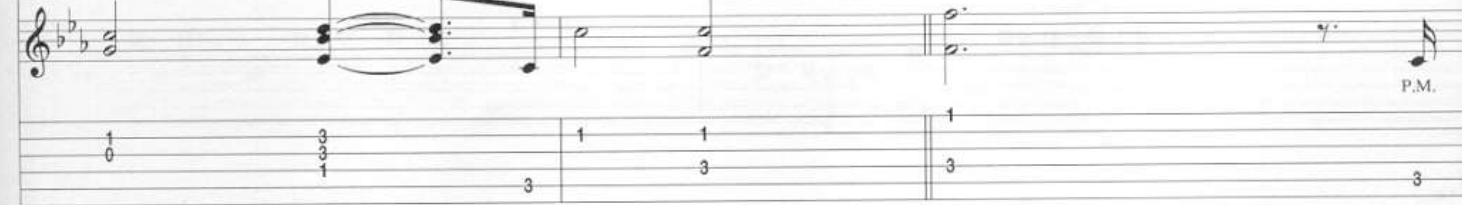
Gtr. 3 tacet
Cm

Chorus

Bb



Gtr. 4



Gtr. 6



Fm7 Fm/Ab Eb Bbsus4

this can be an - oth - er bat - tle we have

P.M.

3 4 3 4 1 4 1 4

5-6 10 10 8 8 10 10

Guitar Solo

Gtrs. 4 & 6 tacet
Gtr. 1: w/ Riff A, 4 times
Cm11

Gtr. 3 tacet

won. Mmm.

Gtr. 7 (clean)

mf

full 1/2

(8) 11 8 11 8 10 (10) 8 8 (8) 10 6-10 8 10 8

Riff C End Riff C

Gtr. 5

P.M. P.M.

13 13 10 10 11 11 10 10 12 13 13 10 10 11 10 11 10

Gtr. 3

w/ reverb

15 (15)

Gtr. 7

11 8 11 8 full 10 (10) 8 full 10 (10) 8 full 8 (8) 10 6-10 8 10 8 11

Gtr. 2

(0) 11 8 11 8 full 10 (10) 10 8 10 1/2 8 (8) 10 8 full 8 (8) 11 8 11 8 full 10 (10) 8

Gtrs. 2 & 5 tacet

Yeah. _____

So don't get too dis - cour - aged in this

Pre-Chorus

Gtrs. 1, 3 & 7 tacet

A^b B^b/A^b

Gtr. 7

Gtr. 4 *divisi*

8 1/2 (8) 8 10 4 3 1 3 4 5 3 1 1

Gtr. 6

w/ out slide

4 3 5 3

Gtr. 3

reverb off

10 (10) 12 10 8 10 12 11 12 10 12 10

life. — Our — thoughts can — breathe — son — nets — of love. — And

Chords: A♭add9, B♭, Cm, Cm/B♭

Gtr. 4

let ring — — — — —

3 1 6 6 3 4 3 1 3 5 3

Gtr. 6

3 4 5 1 3

Gtr. 3

10 12 10

soon the winds of change will make it right. — This you — must — know.,

Chords: A♭, B♭/A♭, A♭, B♭

Gtr. 4

1 10 10 8 1 3 1 3 1 3

Gtr. 6

5 3 3 3 5 3

Chorus

Gtr. 3 tacet
Bb

Cm Bb

just _ wait and see. _ And _ af - ter ev - 'ry - thing _ is said _ and done, _

Gtr. 4

P.M. P.M.

Gtr. 6

w/ slide

Gtr. 3

Gtr. 5

Pre-Chorus

Fm7 Fm/Ab Gtr. 5 tacet Eb Bbsus4 Ab Bb/Ab

this _ can be _ an - oth - er bat - tle we _ have won. _ In _ this life.

w/ out slide

$A\flat add9$ $B\flat$ Cm $Gm7$
 we'll set the sail, in side a - bove.

Gtr. 4

11
 8

6
 3

3
 4

8 10

11
 10
 12
 10

Gtr. 6

mp

6 8

(6)

Gtr. 2

11 8 11 8 11

8 10

8 11 10 8

full full
 10 (10) 10 (10)

$A\flat$ $B\flat/A\flat$ $A\flat add9$ $B\flat$
 Soon or lat - er things they work out right, this you must know.

10 11 11 6
 10 10 8 3
 8

8 11 13 11 (11)
 6 8 10

Cm Cm/Bb Chorus Bb

just _ wait _ and see. But af - ter ev - 'ry - thing _ is said _ and

3 4 8 10 6 8 4 5

Fm7 Fm/Ab Cm Bb7 Eb Bbsus4

done, this _ can be _ an - oth - er bat - tle we _ have won..

P.M.

(4) 1 3 4 3 1 4 3 6 5 4 1 1 3 4 3 8 10 8 10 8 9 8 10 8 8 10 8

Outro

Gtr. 1: w/ Riff A, 6 times

Cm11

Gtr. 6 tacet

Chorus

Yeah, yeah, — yeah. — Mmm, — yeah. —

Gtr. 4

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of 16 measures. The first four measures are marked with an accent (<) and the word *sim.* (simile). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The next four measures are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The next four measures are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The final four measures are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter). The score is written on a single staff with a treble clef.

Gtr. 6

Gtr. 2

[illegible]

Gtr. 3

Gtrs. 2 & 4 tacet
Gtr. 5: w/ Riff C, 5 1/2 times

Faster ♩ = 102

Gtr. 3 tacet

** Gtr, 1: w/ Riff A, 2 times

E♭
Riff D

End Riff D

* Gtr. 8

* Piano arr. for gtr.

** fade-out next 4 meas.

Gr. 8: w/ Riff C, till fade

Gr. 2 tacet
Fm7

A \flat

Mmm, — ev-'ry-thing 'll be al - right.

Gr. 2

(11) 4

Gr. 7

3
1/2 full
8 (8) 10 8 (8) 10 8 10 10 12 10

Cm

Gr. 7 tacet

E \flat

A \flat

Mmm, —

Gr. 7

Gr. 3

Gr. 3
divisi

w/ echo P.M. —

3 5 (8-9) 8 4 (4) 6 5 6 8-9 5-3

Fm7

A \flat

Cm

E \flat

ev-'ry-thing-'ll be al - right. — Ah. —

Gr. 3

p

6 3 4 (4) 6 5-3

Gr. 7

8 11 8

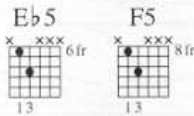
Begin Fade
 Fm7 Ab
 So _ soon ev-'ry-thing 'll be _ _ _ _ _ al - right.

Fade Out
 Eb Gtr, 7 tacet

All About You

Words and Music by Eric Johnson

Intro
Lively ♩ = 120
w/ Vocal ad Lib



Gtr. 1 (dist.) N.C. (F) *f*

Gtr. 2 (dist.) *mp* w/ bar

Gtr. 3 (dist.) *mf* w/ bar

TAB

10 10 13 12 10

12

10 10 13 12 10

12 (12)

Gtr. 3 (dist.) *mf* w/ bar -1/2

Gtr. 4 (dist.) *mf* w/ bar -1/2

Gtr. 5 (clean) *mf* w/ delay let ring throughout

TAB

3 (3)

3 (3)

3 (3)

3 (3)

-2 1/2

Gtr. 1 (dist.) *mf* w/ bar

Gtr. 2 (dist.) *mf* w/ bar

Gtr. 3 (dist.) *mf* w/ bar

Gtr. 4 (dist.) *mf* w/ bar

Gtr. 5 (clean) *mf* w/ delay let ring throughout

TAB

10 10 13 12 10

10 10 13 12 10

12 (12)

12 (12)

-3 -1

Gtr. 1 (dist.) *mf* w/ bar

Gtr. 2 (dist.) *mf* w/ bar

Gtr. 3 (dist.) *mf* w/ bar

Gtr. 4 (dist.) *mf* w/ bar

Gtr. 5 (clean) *mf* w/ delay let ring throughout

TAB

10 8 1

10 8 1

10 8 1

10 8 1

-2 1/2

Gtrs. 2, 3 & 4 tacet
*B♭sus2

E♭maj7/G

Gtr. 1

Csus2

Gtr. 1 (dist.) *mf* w/ bar

Gtr. 2 (dist.) *mf* w/ bar

Gtr. 3 (dist.) *mf* w/ bar

Gtr. 4 (dist.) *mf* w/ bar

Gtr. 5 (clean) *mf* w/ delay let ring throughout

TAB

8 7 10

8 10 (10) 8

12 8

Gtr. 1 (dist.) *mf* w/ bar

Gtr. 2 (dist.) *mf* w/ bar

Gtr. 3 (dist.) *mf* w/ bar

Gtr. 4 (dist.) *mf* w/ bar

Gtr. 5 (clean) *mf* w/ delay let ring throughout

TAB

1 3 3 1

0 1 3 3

3 3 5 5

3

* Chord symbols reflect implied tonality.

Verse
 Gtr. 1 tacet
 B♭sus2

E♭sus2

1. Oh, — yeah. — Through the pour - ing rain, I still

E♭maj7/G

Rhy. Fig. 1
 Gtr. 5

Csus2

feel — the same, all a - bout — you. It's

E♭sus2

End Rhy. Fig. 1

Gtr. 5

B♭sus2

true, — man - y folks a - gree, — the an -

E♭maj7/G

Gtr. 5

[illegible]

Chorus

Gtr. 1 tacet
Eb/Bb F/Bb Eb/Bb F/Bb Gb/Db Ab/Db Gbmaj7/Db Eb

Cir - cles — get bro - ken, from the des - ti - ny's — ar - rows;

Gtr. 5 Rhy. Fig. 2A

Gtr. 4 Rhy. Fig. 2

lives set — in mo - tion is that how it's got to — be?

End Rhy. Fig. 2A

Gtr. 4 Rhy. Fig. 2

Verse

Gtr. 4 tacet
Bbsus2

2. All I've got to say, please don't

Gtr. 2

H.H. let ring H.H. H.H. let ring

Gtr. 5

Csus2(add4) Eb sus2

slip a - way, when life a - bounds you. And you

8va

p *mf*

H.H.
8 (20)

loco

13

3 5 6 5 3 8 8 6 (6) 8

Bbsus2 Eb maj7/G

know hurt's a - lot, the pain, 'cause it's

H.H.

H.H. let ring

3 (15) 3 (15)

1 3 3 1 0 1 3 3

Csus2 Cm Eb5 F

Rhy. Fill 1

Gtrs. 3 & 4

not the same, oh with - out you. Yeah, yeah.

Gtr. 2

Gtr. 1
divisi

10 8

Gtr. 5

3 3 5 5 3 4 8 8 6 6

§

Gtrs. 1, 4 & 5: w/ Riffs A, A1, & A2, simile

Bb

D_b

Fb Bb

Db

Chorus

Gtrs. 4 & 5; w/ Rhy. Figs. 2 & 2A, 1st 7 meas., 1st time

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A, 2nd time, simile

E_b/R_b

*Voc. Fig. 1

Cir - cles ____ get bro - ken by the des - ti - ny's
(Bum, ____ bum, bum, ____ dum, bum, ____ dum.

* Bkgd. Voc. only

To Coda ⊕

G \flat /D \flat A \flat /D \flat

End Voc. Fig. 1

ar - rows; _____ lives set _____ in mo - tion _____ is that how, it's got _____ to be? -
Bum, bum, _____ bum, _____ bum, _____ bum, _____ bum.)

Gtr. 1

 mf

mp

Bridge

Gtr. 4 tacet

N.C. (F)

G♭maj7/D♭ E♭5

Do _____ do do _____ do, _____ Doot-in do, _____

Gtr. 1

(6)

*Gtrs. 5 & 6 (clean)

w/ pick & fingers

let ring - - - - -

Gtr. 4

$$\begin{pmatrix} 11 \\ 9 \end{pmatrix} \quad \begin{matrix} 13 \\ 13 \\ 11 \end{matrix}$$

* Two gtrs. arr. for one.

No, — no.

Gtr. 6

Gtr. 5 *divisi*

w/ flanger

let ring — —

6 8 10 11 10 8 11 10 13 11 10 11 10 8 6 5
7 8 8 10 (11) 12 10 8 12 10 13 12 10 8 7 5 3

1

10 12 12 10 12 10 8 10 8

Verse

Gtr. 6 tacet

Gtr. 5: w/ Rhy. Fig. 1, 1 1/2 times, simile

B \flat sus2

E \flat maj7/G

Csus2

3. You — gave me mu - sic first, I still have — the thirst oh, to

Gtr. 2

* < mp < < < <

8 6 8 5 6

7 8

8va

< f

H.H.

8 (20)

Riff B

mp

End Riff B

8 (8) 6 5 6

* volume swells

E \flat sus2

B \flat sus2

E \flat maj7/G

love — you; You — know — we still have a chance, things could

8 (8) 6 5 6 6

Csus2 Eb sus2

still _____ turn right all _____ with - in _____ you. _____ 4. So

Gtr. 5
Gtr. 2 dist. off

4 5 6 3 4 4/4 6 8 6 6 6 0 3

*Gtr. 2 to left in TAB

Verse

Gtr. 4: w/ Riff B
Gtr. 5: w/ Rhy. Fig. 1, 1st 4 meas.
Bb sus2 Eb maj7/G

throw _____ out _____ all _____ those hurt - ing shoes, _____ please don't turn _____ on you,

Gtr. 2 Gtr. 5
Gtr. 2 divisi

5 4 6 5 5 5 3

Eb sus2 Gtr. 2 tacet Gtr. 4: w/ Riff B Bb sus2 Gtr. 7 tacet Eb maj7/G

life's a - bout _____ you. _____ And come on, 'cause you're the king of hearts. _____

*Gtr. 5 Gtr. 2 divisi 8va Gtr. 5 loco Harm. on ④ let ring - - - - -

3 4/6 8/8 0/8 6 5 13 13 15 19 1 3 1 1 0 1 0 1 3

Gtr. 7 (dist.)

mf *mp*

w/ synth. effect

13 11 13 11

Gtr. 4

mp *mf*

10

*Gtr. 5 notated to the right of slash.

Gtr. 4 tacet
Csus2

Gtrs. 1 & 2: w/ Fill 1

Gtrs. 3 & 4: w/ Rhy. Fill 1, simile
Eb sus2

D.S. al Coda

Now a brand new start, it's all about you. Yeah, yeah.

Gtr. 5

⊕ Coda

Gb/Db Ab/Db Gbmaj7/Db Eb5

help, it's got to be And cir - cles get

Gtr. 2

mf *f*

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A, simile
Eb/Bb F/Bb

Eb/Bb F/Bb Gb/Db Ab/Db Gbmaj7/Db Eb Eb/Bb F/Bb

bro - ken by the des - ti - ny's ar - rows, lives set in

8va

Guitar Solo

Eb/Bb F/Bb Gb/Db Ab/Db Gbmaj7/Db Eb5

mo - tion, that's the way it's got to be.

8va loco

ff *full*

(15)

* Chord symbols reflect implied tonality.

$E\flat/B\flat$ $F/B\flat$ $G\flat/D\flat$ $A\flat/D\flat$

$G\flat\text{maj}7/D\flat$ $E\flat$ $E\flat/B\flat$ $F/B\flat$

$E\flat/B\flat$ $F/B\flat$ $G\flat/D\flat$ $A\flat/D\flat$

$G\flat\text{maj}7/D\flat$ $E\flat 5$ $E\flat/B\flat$ $F/B\flat$

$E\flat/B\flat$ $F/B\flat$ $G\flat/D\flat$ $A\flat/D\flat$

Gb maj7/Db
Eb
Eb/Bb
F/Bb

Eb/Bb
F/Bb
Gb/Db
Ab/Db
Gb maj7/Db
8va
Eb 5

Eb/Bb
8va
F/Bb
Eb/Bb
F/Bb

Gb/Db
8va
Ab/Db
Gb maj7/Db
Eb

Eb/Bb
F/Bb
Eb/Bb
F/Bb
Gb/Db
8va
Ab/Db

G♭maj7/D♭ Eb5 Eb F/B♭ Eb/B♭ F/B♭

Gtr. 1 *loco*

fdbk.

15 13 15 13 11 13 11 13 15 3 5 3 5 3 (3) 5 7 6 8 6

Gtr. 4

f

(11) 13 13 11 1 3 1 3 1 3 5 3 5 3 4 6 4 6

G♭/D♭ A♭/D♭ G♭maj7/D♭ Eb Eb/B♭ F/B♭

fdbk.

6 8 6 8 6 6 8 6 8 6 9 6 3 5 3 5 3 (3)

4 6 8 6 8 6 (6) 10 11 1 3 1 3 1 3 5 3 5

E♭/B♭ F/B♭ G♭/A♭ A♭/D♭ G♭maj7/D♭ Eb5

(3) 5 7 6 8 6 6 8 6 8 6 6 8 6 6 9 11 9 11

1/2

5 1/2 (5) 3 4 6 4 6 4 6 8 6 6 8 8 6

Gtr. 1

Eb/Bb

F/Bb

Eb/Bb

F/Bb

Gb/Db

Ab/Db

Gb maj7/Db

Eb

Eb/Bb

F/Bb

Eb/Bb

F/Bb

Gb/Db

Ab/Db

Gb maj7/Db

Eb5

Eb/Bb

F/Bb

Eb/Bb

F/Bb

Gb/Db

Ab/Db

Gb maj7/Db

Eb

Eb/Bb

F/Bb

Eb/Bb

F/Bb

Gb/Db

Ab/Db

End Rhy. Fig. 3

[illegible][illegible]

Gr. I

8va

T.H.

w/bar

6 10 8 12 10 8 13 13(25) 6 8 10 6 8 3 3 5 (5) 0

* TAB number based on location beyond fretboard.

Gtr. I Eb 5
 3
 3
 3
 F5
 8va
 loco
 1/2
 6 8 10 6
 8 10 12 8
 6 8 10 6

Gtr. 2

The musical score for guitar 2 consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line starting with a quarter note G4, followed by a quarter note F4, and then a half note E4. After a double bar line, there is a fermata over a half note D4. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a rhythmic line starting with a quarter note G2, followed by a quarter note F2, and then a half note E2. After a double bar line, there is a fermata over a half note D2. The text "w/bar" is written below the bottom staff.

w/bar

Eb5

F5

First system of musical notation. The top staff shows a melodic line with triplets and wavy lines. The bottom staff shows a guitar fretboard diagram with fingerings: 8, 3, 3; 10, 5, 5; 8, 3, 3 for Eb5 and 3, 5, 6; 6, 5, 3, 1; 4, 6, 8 for F5.

Second system of musical notation. The top staff shows a melodic line with a wavy line and a bar. The bottom staff shows a guitar fretboard diagram with fingerings: (10), 8; 8, 6; 8, 10, 6, 8; (10), 8; 10, 8. A wavy line connects (10), 8 to 10, 8 with a -1 -2 1/2 -1 label.

Eb5

F5

Third system of musical notation. The top staff shows a melodic line with triplets and a wavy line. The bottom staff shows a guitar fretboard diagram with fingerings: 8, 3, 3; 10, 5, 5; 8, 3, 3 for Eb5 and 17, 18, 15, 15; 18, 15, 17; 15, 13, 11; 12, 11, 12, 12 for F5. A wavy line connects 17, 18, 15, 15 to 12, 11, 12, 12 with a -1 -2 1/2 -1 label.

Fourth system of musical notation. The top staff shows a melodic line with a wavy line and a bar. The bottom staff shows a guitar fretboard diagram with fingerings: (10), 8; 8, 6; 8, 10, 6, 8; (10), 8; 10, 8. A wavy line connects (10), 8 to 10, 8 with a -2 1/2 label.

Gtr. 1

N.C.

F7sus4

Fifth system of musical notation. The top staff shows a melodic line with a wavy line and a bar. The bottom staff shows a guitar fretboard diagram with fingerings: 10; (10); 1, 3, 5; 6, 5, 3, 8; 8, 6, 4, 3, 1, 3. A wavy line connects 10 to (10) with a -1 -2 1/2 label.

Gtr. 2

fdbk. w/ bar
mp < mf > mp

H.H. fdbk.

Sixth system of musical notation. The top staff shows a melodic line with a wavy line and a bar. The bottom staff shows a guitar fretboard diagram with fingerings: 10, 8; (8), 8; 5, (17), (5); 3, 7, 5, 3; 3, 6, 2, 3, 5, 6; 3, 6. A wavy line connects 10, 8 to (8), 8 with a -1/2 label.

Gtr. 5

let ring

Seventh system of musical notation. The top staff shows a melodic line with a wavy line and a bar. The bottom staff shows a guitar fretboard diagram with fingerings: 3, 1; 1, 3, 1, 1. A wavy line connects 3, 1 to 1, 3, 1, 1 with a -1/2 label.

First system of musical notation. Treble clef, key signature of one flat (B♭). The staff contains a melodic line with various articulations and dynamics. Above the staff, there are wavy lines indicating vibrato or tremolo. Below the staff, there are guitar-specific notations including fret numbers (3, 5, 7, 7, 7, 7, 7) and a bar line. Dynamics include *mf* and *w/ synth. effect*.

Second system of musical notation. Treble clef, key signature of one flat. The staff contains a melodic line with dynamics *mp* and *mf*. Below the staff, there are guitar-specific notations including fret numbers (10, 6, 8, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 3, 5, 8, 1, 3, 8, 6, 6).

Third system of musical notation. Treble clef, key signature of one flat. The staff contains a melodic line with a dynamic of *f*. Below the staff, there are guitar-specific notations including fret numbers (13, 11).

Fourth system of musical notation. Treble clef, key signature of one flat. The staff contains a melodic line with various articulations and dynamics. Above the staff, there are wavy lines indicating vibrato or tremolo. Below the staff, there are guitar-specific notations including fret numbers (11, 10, 11, (11), 10, 7, 8, 10, 6, 8, (10), (10), (10), (10), 8, 7, 6, 5, 8, 6, 8, 10, 6, 8, (10), (10), (10), (10)). Dynamics include *mp*, *f*, and *w/ increased dist.*. Chord symbols F5, G5, F7sus4, and N.C. are present.

Fifth system of musical notation. Treble clef, key signature of one flat. The staff contains a melodic line with a dynamic of *p*. Below the staff, there are guitar-specific notations including fret numbers (8, 10, 12, 8, 10, 12, 8, 10, 6, 8).

Sixth system of musical notation. Treble clef, key signature of one flat. The staff contains a melodic line with a dynamic of *p*. Below the staff, there are guitar-specific notations including fret numbers (1, 3, 1, 1, 1).

-1/2 -1/2 -1/2 -1/2

3

w/ bar -----

-1/2 -1/2 -1/2 -1/2

N.C.

-1/2 -1/2 -1/2 -1/2 -1/2

w/ bar -----

-1/2 -1/2 -1/2 -1/2 -1/2

(10) (10) (10) (10)

(8) (8) (8) (8)

11 10 8 10

8 7 6 8

(10) (10) (10) (10) (10)

(8) (8) (8) (8) (8)

w/ bar

19

(19)

(19)

-1 -2 -3 1/2 -4 1/2 -4 1/2 -8 1/2

let ring

1 1 3 3

Eb add9

3

w/ synth. effect

N.C.

F11

fdbk.

10 11 10 11 10 11 10 8 8 10 8 6 7 7 5 3 5 3 (3) 5 3 5 (5)

-1/2 -1/2 -1/2 -1/2 -1/2

3

mp w/ synth. effect

w/ bar -----

-1/2 -1/2 -1/2 -1/2 -1/2

7 7 5 3

5 5 3 1

5 3 (5) (5) (5) (5) (5)

(3) (3) (3) (3) (3)

let ring

5 8 6 6

11

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score includes a key signature of one flat (B-flat), a common time signature, and various musical notations such as notes, rests, and fingerings. The guitar part includes a capo on the 5th fret and a key signature change to two flats (B-flat and E-flat) for the final section. The score is divided into measures by vertical bar lines.

S.R.V.

By Eric Johnson

A

Moderate Rock ♩ = 132



Gtr. 1 (clean) N.C. Gtr. 2 tacet, 2nd time ** C#m A E Esus4 E

mf w/ delay * T simile on repeat † let ring — — — w/ pick & fingers

TAB 11 11 9 11 9 9 11 9 9 11 7 2 4 2 4 2 4 6 0 4 X X 10 9 9 7 7 7

* T = Thumb on ⑥ † ④ str. only

** Chord symbols reflect implied tonality.

C#m C# B5 Asus2 E

T T let ring — — —

TAB 7 9 11 9 11 (11) 9 11 9 6 4 4 4 2 4 4 6 4 7 4 6 4 7 4 7 2 4 2 0

B

Gtr. 1: w/ Fill 2, 2nd time

To Coda ⊕

C#m A E

T w/ pick & fingers let ring — — —

TAB 11 11 9 11 9 11 9 9 9 10 11 11 9 0 9 11 9 10 12 12 14 11 13 14 12 13 11 13 11 14 7 9 11

C#m C# B5 Asus2 E

T let ring — — — let ring — — —

TAB (9) 9 9 11 11 9 11 9 11 9 6 4 4 4 2 4 4 6 4 7 0 0 4 6 4 7 4 7 2 4 2 0

Fill 1
Gtr. 1

TAB (7) 7 9 7 9 0 4 6 0 X X 10 9 12 9 7

Fill 2
Gtr. 1

P.M.

TAB (11) 13 11 9 9 10 12

C

B C#m C#m7 E

let ring - - - -

let ring - - - - -

B/D# C#5 B6 A E

T T

let ring - - - -

let ring - - - - -

D

C#m A E A/E E

T T T

C#m C#5 B5 Asus2 E

T

let ring - - - - let ring - - - -

E

B C#m C#m7 E

B/D# C#5 B6 A E Esus2

T T

let ring - - - -

F Guitar Solo

B A5 B5

Gtr. 4 (clean - Jimmie Vaughan)

f w/ fingers

1/4

Gtr. 1

Gtr. 3 (clean)

mf

H.H. - - - - -

Gtr. 2 (slight dist.)

mf w/ slide

steady gliss.

C#m(sus4) B6 A5 Bsus4

w/ increased gain

grad. bend full
1/2

T let ring T P.M. let ring

H.H.

w/ out slide full

Gtr. 3 tacet E7sus4 E D/E E G6add2 A5

Gtr. 1

Gtr. 2

fade in (pp)
w/ dist mf

Esus4 E D/E E G A G#5

full 1/2 1/4

T

G Gtrs. 2 & 4 tacet C#m

Gtr. I

C#m A5

H Guitar Solo (Eric Johnson)

Gtr. 2

E B B/C# C#5 C#m(sus4) C#5

mf w/ echo repeats

full

5 21 9 (9) 11 11 9 (9) 11 11 9 9 11 9 9 0 7

Gr. 1

let ring - - - -

0
4 6 4 7 4 7 2 4 2 0

6 8 6 6 4 6 4
4 4 4 6 4

4 6 4 6 4

7 6 4 4 6 7

The musical score for "Experience" by The Beatles is presented in two systems. The top system shows the guitar part in treble clef with a key signature of three sharps (F#, C#, G#). The melody is written in eighth and sixteenth notes, with various chords labeled above: Esus2, E, C#m(sus4), and C#5. A dashed line indicates a "pedal" effect, with a note marked "11" and a "1/2" dynamic marking. The bottom system shows the bass part in bass clef, with a key signature of three sharps. It features a complex, multi-measure rest for the first two measures, followed by a series of chords and a final measure with a "4" marking. The score is written on a five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#).

* Device that generates overtones an octave higher.

C#m(sus4) C#5

Esus2 8va

C#m(sus4) C#5

loco 3

* P.H.

full

1/2

1/4

let ring

7 6 4

11 7 7 6 4

11 7 6 4

4

* Harmonics created by Experience pedal arranged for conventional pinch harmonics technique.

* w/ Experience pedal as before

D.S. al Coda

w/ clean tone

Words and Music by Vince Mariani

Moderately Fast ♩ = 148

let ring - - - - - \rightarrow

[illegible]

T A B	3	3	1	1		3	3	1	1		3	3	1	1					
					1			1	1	1									
	3	3	5	1	1	0	0	1	1		3	3	5	1	1			3	
	5	5		3	3	1	1	3	3		5	5		3	3			6	5

* composite of strings & piano arr. for gtr.
** Chord symbols reflect overall tonality.
† omit 1st note on recall of Rhy. Fig. 1

1. Here she

End Rhy. Fig. 1

62-4414-4

The first system of the musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing rests. The notation is in a standard musical format with a single staff.

End Rhy. Fig. 2

3	3	1	1		3	3	1	1		3	3	1	1	
				1			1	1	1					
3	3	5	1	1	0	0	1	1	1	3	3	5	1	1
5	5	3	3		1	1	3	3		5	5	3	3	5

Verse

Gtr. 1 tacet

C7(no3rd)/G

Fm

Cm/Eb

Fm

Absus4

Eb

Fm7

Eb

comes a-lone in the night she looks in your

Gtr. 2 Rhy. Fig. 3

3 3 1 1 3 3 1 1 4 4 4 4 4 4 4 4

3 3 1 1 0 0 1 1 6 6 4 3 4 3 1 1 4 4

5 5 3 3 1 1 3 3 6 6 5 5 3 3 3 3

Absus4

Eb

Fm

C5

Bbm

Db

Cm7

C7(no3rd)/G

Fm

eyes while she's break-ing your heart. And her smile, (It says

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

1 4 4 1

6 5 5 0

Gtr. 2

4 4 4 4 1 2 3 2 3 3 3 1 1

6 6 5 5 6 5 5 3 3 3 3 1 1

6 6 5 5 6 5 5 3 3 3 3 3 3

Cm/Eb

Fm

Ebsus4

Eb

Fm7

Eb

Ebsus4

Eb

Mo-na Lis - a style, she lends you her heart

smile Mo-na Lis - a style.)

Gtr. 2

3 3 1 1 3 4 3 4 3 4 3 4 1 4 1 4 1 4 3 4 3 4 3 4 3 4

0 0 1 1 6 6 5 5 6 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 3 3 6 6 5 5 6 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3

Fm Cm7 Bb5 Dbmaj9 Ebmaj9

lets you think you're the on - ly one, but she'll leave you...

Gtr. 1

Gtr. 3
divisi

mf

* Gtr. 4 (elec.)

Rhy. Fill 1

Gtr. 5 (elec.)
divisi

w/ dist.

Gtr. 2

p *mf*

End Rhy. Fig. 3

* w/ dist.

Chorus Half-Time Feel

Gtr. 2 tacet
Fm9

lone - ly in the night. She breaks all her lov - er's hearts and that's

Gtr. 1 Rhy. Fig. 5

Gtr. 3 Rhy. Fig. 5A
divisi

Gtr. 4 Rhy. Fig. 5B

Gtr. 5 Rhy. Fig. 5C
divisi

* Gtr. 4 notated to the right of slash.

Db/F Eb/G Fm/Ab Bbm7 Eb

lone - ly in the night. You're dream - ing of a love that fades a - way.

End Rhy. Fig. 5

End Rhy. Fig. 5A

End Rhy. Fig. 5B

End Rhy. Fig. 5C

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 2, 2 times
 Gtrs. 4 & 5 tacet
 C7(no3rd)/G Fm Cm/Eb Fm C7(no3rd)/G Fm Abmaj7/C
 Voc. Fig. 1 End Voc. Fig. 1

(Na, na. Na, na. Na, na.) Whoa.

Bkgd. Voc.: w/ Voc. Fig. 1
 C7(no3rd)/G Fm Cm/Eb Fm C7(no3rd)/G Fm Cm11

Oh. 2. When she

Verse

Gtr. 2: w/ Rhy. Fig. 3, simile
 C7(no3rd)/G Fm Cm/Eb Fm Ab sus4 Eb Fm7 Eb Ab sus4 Eb

wants she gets what she wants she looks in your eyes

Fm C5 Bbm Db Cm7 C7(no3rd)/G Fm

and you give her ev - 'ry - thing. So de - mure, (She's so de -

Gtr. 1 tacet

Cm/Eb Fm Eb sus4 Eb Fm7 Eb Eb sus4 Eb

mure, so in - se - cure oh how she con - ceals so in - se - cure.)

Fm Bb5 Gtrs. 4 & 5: w/ Rhy. Fill 1 Dbmaj9 Eb

all that she real - ly feels and she'll leave you...

Gtr. 3

9 8 9 8

11

Gtr. 1

1 1 6 4 3

3 3 3 3 5

Chorus

Half-Time Feel

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 5, 5A, & 5B, 2 times, simile

Gtr. 5: w/ Rhy. Fig. 5C, 1 1/2 times

Fm9 Eb/G Db Eb sus4 Eb

Lone - ly in the night as she breaks a - noth - er's heart. that's
(Oo, oo,

Db/F Eb/G Fm/Ab Bbm7 Eb

lone - ly in the night. You're dream - ing of a love that fades. Lone
oo. oo.

Gtr. 6 (elec.)

f w/ clean tone

5 6 5 8 8 5 6 5 8 5 6 5 8

Gtr. 6 tacet
Fm9

Eb/G Db Eb sus4 Eb

ly. In the night as she breaks a - noth - er's heart. that's
Oo, oo,

lone - ly in the night. — { And who will be — the lone - ly one — to - night. —
oo. —) { The se - cret of — her love — is locked — a - way. —

Grtr. 5

6 4 8 6 13 6 4 8 6

Interlude

Bbm Eb Bbm Ab Eb

Grtr. 3

P.H.

8 9 8 11 9 8 8 10

Grtr. 7 (elec.)

f w/ dist.

10 10 8 9 11 9 8 8

Grtr. 1

let ring —

8 6 6 8 6 8 6 8

Grtr. 4

Grtr. 5
divisi

3 8 6

Rhy. Fill 1
Grtr. 5

steady gliss.

TAB

8 6 4 11

Gtr. 8 (elec.) Bbm Eb Bbm11 Ab5 Eb5

f w/ dist.

Gtr. 3

Gtr. 7

full full

Gtr. 1

let ring

Guitar Solo
Half-Time Feel

F5 Eb/G Db5 Eb sus4 Eb Db/F

Gtr. 7 tacet

Gtr. 8

8va loco

* Gtrs. 1 & 3

* composite arrangement

F5

E♭/G

8va

Db5

13 11 13 15 15

13 13 15 16 18 16 17 18 18 16 15 18 16 17 16 18 15 13 15

10 10

10 10 10

68

Fm/A \flat B \flat m7 E \flat B \flat m A \flat /C D \flat sus2 E \flat sus4 E \flat 5

So

full full full

16 13 16 13 15 15 16 13 15 13 14 16 13 15 13 10 10 8 9 8 10 8 10

Gtr. 1
 Gtr. 3
divisi
steady gliss.

13 10 10 8 6 1 6 8 6 8

\oplus *Coda*

Gtr, 3 tacet

D \flat /F

D \flat /F E \flat /G D \flat A \flat /E \flat E \flat

Woo, — whoa, — yeah. —

Gtr. 7

10 13 14 11 13 10 13 (13) 11 9 9

Gtr. 1 Rhy. Fig. 6

9 6 11 8 6 6 11 8 8

Gtr. 4 Rhy. Fig. 6A

Gtr. 5 *divisi* Rhy. Fig. 6B

6 4 6 3 8 6 3 4 5 3 6 8

Db/F Eb/G Fm/Ab Bbm7 Eb

Oo, _____

13 13 11 13 11 13 12 1/2 (12) 10

End Rhy. Fig. 6

9 8 11 8 8 6 9 8 8

End Rhy. Fig. 6A

End Rhy. Fig. 6B

1 3 6 6 3 1 3 4 6 6

Gtrs. 1, 4 & 5: w/ Rhy. Figs. 6, 6A & 6B, simile

Db/F Eb/G Db Ab/Eb Eb

lone - ly in the night, — oh, oh, — yeah, — yeah.

Gtr. 7

let ring full

16 15 15 13 13 16 13 15 13 15 13 10 11

Db/F Eb/G Fm/Ab Bbm7 Eb

Don't be — lone - ly in the night. —

fdbk.

8 (8) 13 14

Gtr. 7

Bbm Ab/C Db Bbm9 Ab/Eb Eb

16 / 13 15 13 13 15 15 / 17 14 13 14 13 15 13 11 13 12 13 12 10 13 10 13

Gtr. 1

6 6 6 4 8 11 11 8

Gtr. 4

Gtr. 5
divisi

8 6 8 5 6 8 8 8 8 8/8 6 6 8 9 6 8 9 6

*Gtr. 4 notated to the right of slash.

Guitar Solo

Gtrs. 1, 3, 4 & 5: w/ Rhy. Figs. 5, 5A, 5B & 5C, 8 times, simile

Gtr. 7

Fm9 Eb/G Db5 Ebsus4 Eb Db/F 8va Eb/G

10 11 13 10 12 13 11 11 12 11 13 11 13 13 15 15 13 13 16 15 16 13 15 16 15 16

Fm/Ab 8va Bbm7 Eb Fm9

15 16 13 16 13 15 16 13 15 13 15 16 13 15 13 15 17 16 18 16 13 15 13 16 13 15 13 15 13 11 13 10 10 12 13 13 16

Eb/G 8va Db5 Ebsus4 Eb Db/F

15 15 16 13 13 15 14 13 16 14 13 15 13 15 13 15 13 16 13 16 13 13 15 13 12 15 13 15 13 11 13 11 11 13 14 11

Fm/A^b B^bm7 E^b Fm9

E^b/G D^b5 E^bsus4 E^b D^b/F

E^b/G Fm/A^b B^bm7 E^b Fm9

E^b/G D^b5 E^bsus4 E^b

D^b/F E^b/G Fm/A^b

Bbm7 Eb Fm9 Eb/G
 P.M.
 full
 16 13 13 16 15 13 15 15 13 13 15
 15 13 10 8 6 6 8 6 4

Db5 Eb sus4 Eb Db/F Eb/G

Fm/Ab *8va* Bbm7 Eb

Fm9 Eb/G Db5 Eb sus4 Eb
 8va loco
 full
 16 13/16 16 13 15 13 15 16 13 13 15 13 15 13 15 13 11 13 10 13 10 13 10 8 10 8 6 8 6 8

Db/F Eb/G Fm/Ab Bbm7 Eb

3 8va

3

13 11 11 15 13 14 13 16

11 15 13 13 17 15 16 15 18

16 15 18 17 16 18 16 20 14 13

15 13 12 11

Manhattan

By Eric Johnson

A Intro

Moderately ♩ = 96

* Gtrs. 1 & 2 (clean) N.C. ** D#m7

f w/ delay *mf* *f* ³ *mp* *f*

TAB

* composite arrangement

** Chord symbols reflect overall tonality.

Bmaj7 G#m9 C#7 N.C.

mf *mp* *mf* *f* *mf* *f*

w/ pick & fingers → let ring --- →

TAB

D#m Bmaj7 A#m7 D#5 N.C. D#m

mf *mp* *mf* *f* *mf* *f* *mp*

w/ pick & fingers --- → let ring --- →

TAB

Gtrs. 1 & 2 N.C. D#m7 B C#add4 B N.C. C#sus4

f *mf* *mp* *f* *mf*

1 1/2 (15) 11 13 11 13 9

TAB

Gtr. 3 (clean)

mf w/ chorus *mp*

let ring --- →

TAB

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and bass. The guitar part includes a melody line with chords (G#m9, C#5, N.C., C#, D#5, Bmaj7, A#m7, D#5, N.C.), dynamics (mp, f, mf), and a fingerpicking instruction. The vocal part is a melody line with lyrics. The bass part is a simple line with fingerings.

Grtr. 3 tacet
G#m7 C#11 G#m7 C#11

let ring ——— let ring ——— let ring ———

7 7 4 7 6 7 6 2
4 4 4 4 X 3 4 3 4 4 4 4
4 4 4 4 4 4 4 4 11 14 11 11
4 4 4 4 4 4 4 4 8 8 8 8

[illegible]

B

D#m7 G# D#m7 F#6 Bmaj7

f *mf* H.H. H.H. H.H. H.H. H.H. *f* *mf*

pull let ring - - - - -

Fret numbers: 11, 8, 11, 11, 11, 11, 12, 9, 11, 9, 12, 11, 8, 7, 9, 7, 6, 7, 6, 6(10), 6(10), 7(19), 8, 11, 9, 8, 6, 7, X, 4.

Gtrs. 1 & 2 G#m11 G#m9 C#9 B9 C# D#m Bmaj7 A#m7 D#m

f

Gtr. 3

mf w/ dist.

Gtr. 4 (clean)

mp

Gtrs. 3 & 4 tacet
G#m7 C#11 G#m7 G#m G#m9 G#5 F#5 C#11 C#7(no3rd)

mf *p* *mp*

w/ fingers — — —

G#m7 C#11

mf *mp* *f* *mf*

C Guitar Solo

A#sus4
 Gtr. 5 (dist.)
 D#m7
 8va
 Cm7b5
 F#13
 E#m9
 loco
 f
 full
 full
 (14)
 11 13 11 14 11 14 18 16 14 18 14 18 16 14 14 (14) 11

Gtrs. 1 & 2

6 7 6 6 6 8 4 3 4 2 7

[illegible]

Gtr. 3

mp *mf*
w/ clean tone

w/ bar

8 11 12

Gtr. 5 tacet
A#7sus4 C#9 G#m7 A#m7 G#m7 C#sus4 G#m7 A#7sus4 G#m7

Gtr. 6

1/2 w/ bar w/ bar

Gtrs. 1 & 2

E
Gtr. 6 tacet
C#7sus4 F#maj7(add 6) A#/C# F#/C#

Gtr. 7 (dist.)

f w/ slide w/ bar w/ vol. knob swells throughout

Gtr. 6

w/ bar

Gtr. 1

H.H.

let ring

Gtr. 2

let ring

Gr. 7

8va

B6

Bsus2

F#maj7(add6)

A#/C#

loca

w/bar

14

15 16 16 (16) 14

9 9 11 9 11

15 15 14 13

Gr. 1

7 9 9

9 7 6

6 6 6 8

11 11

10 9

Gr. 2

6

3 1

6 8 6 8 11

8 5 3 8 4

Gr. 6 tacet

F#/C#

Bmaj7(add6)

B₉

8va

11

7 8 10

15 13 11 11 13

14

15 16 16 (16) 14

Gr. 6

pp

mp

14

* Gtrs. 1 & 2

Harm.

9 7 6

7 6 6

6 6 6

11 10 11 10

7 9 9

9 6 6 9

* composite arrangement

Gtr. 7

F#maj₇⁶ A#/C× F#/C#

Gtr. 7 tacet Bm6 F#/C#

9 9 11 9 11 14 13 15 13 11

Gtrs. 1 & 2

6 8 6 11 10 9 7 7 6 7 6 6

Gtr. 3

8va loco

mf *mp*

H.H. H.H. H.H. w/ bar let ring

* 14 14 13 11 13 12 (12) 14 (26) 9 11

* Fret number based on location beyond fretboard.

Gtr. 7 tacet

Gtrs. 1 & 2

C#11 F#/C# C#11 F#/C# C#11 F#/C#

mp H.H. let ring

full

(6) 7 9 (9) 7 11 9 7 6 8 7 7 7 6 (10) 11 9 7 6 8 7 6

Gtr. 3

pp *mp* *mf* *p*

let ring

(11)

9 9 9 9 9 9 9 9 9 9

F Gtr. 3 tacet G#m7 C#11

Gtrs. 1 & 2 C#9 F#m7 C#11 A#m7 G#m7 C#11

H.H. *mf* *f* *mf* let ring

Gtr. 3 *mp*

G#m7 C#11 G#m7 C#11

Gtrs. 1 & 2 *mp* *mf* let ring

N.C. F#m7 C#11 A#m11

full full full let ring

G N.C.(B) C#11 B F# C#7sus4 G#m9 C#11

Gtr. 5

Gtrs. 1 & 2 w/ pick & fingers let ring

G#m7 C#11 C#7sus4 G#m9 C#11

let ring -----

* Harm.

* ② str.

E#m7 G#m7 C#11

3 3 8va

loco

Gtr. 1

Gtr. 2
divisi

Gtrs. 1 & 2

Gtr. 5

Gtr. 5 tacet

G#m7 F#m/A# C#11 A G# G C#7sus4 C#13sus4 G#m7 C#11

(11)

Gtrs. 1 & 2

let ring -----

Gtr. 3

Gtrs. 1 & 2

Gtr. 3 facet

G#m7 F#/A# C#11 N.C.

D#m C# Bmaj7 A#m7

mp p f mf

let ring throughout

(2)
4
4
4

6

11 9 11 X 11 X 8 X 6

2 4 4 4 4 4

4

6 4 4 4 4 4

11 13 11 10 11 13 11 10 8 8 6 6

11 9 7 6

Gtr. 3

The musical score for guitar 3 shows measures 14 through 17. Measure 14 contains a complex chord with a slur over the first four notes. Measures 15, 16, and 17 each contain a single note on the first line of the staff, with a bar line at the end of each measure.

(14) 14
(12) 13
(13) 13

G#5 D#/F# F#sus2 C#/E# Esus2 Emaj9 F#/B C#/D#

8va

rit.

4 4 3 2 1 2 1 | 4 7 9 11 16 14 | 16 18 18 16

4 3 2 1 | 0 7 9 11 16 16 | 16 18 18 16

The image shows a musical score for the song "The Rose Tree". It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the notes. The score includes a dynamic marking of *mp* (mezzo-piano) and a tempo marking of "Moderato". The piece concludes with a double bar line.

Camel's Night Out

By Kyle Brock and Mark Younger Smith

A Intro
Moderate Rock ♩ = 96
N.C.

B Theme

* Gtrs. 1 & 2 (dist.)
(drums)

Chord symbols: *A5, B5/A, C5/A, A5, D/A, G5/A

Annotations: mf, *A.H. T, w/ fingers

TAB: 12-17, 5, 4, 5, (5), 0, 2, 7, 7, 5, 5, 7, 3, 0

* composite arrangement

* Chord symbols reflect overall tonality.

** Tap with right hand directly on the fret, 12 frets higher than fretted note.

Chord symbols: A5, B5/A, C5/A, A5, D/A, G5/A

Annotations: A.H. T, w/ fingers

TAB: 2, 2, 4, 5, (5), 5, 7, 3, 0, 2, 7, 7, 5, 1, 3

Chord symbols: A5, B5/A

Annotations: 8va, loco, P.H., A.H. T, 1/2

TAB: 3, 5, 3, 5, (5), 9, 10, 10, 9, (9), 10, 8, 10, 12, 12, 13, 10, 10, 15, 10, 12, 15, 2, 2, 4, 2, 4

Chord symbols: C5/A, A5, D/A, G5/A, D

Annotations: w/ fingers, A.H. let ring T, 1/2

TAB: 5, (5), 5, 7, 3, 0, 2, (2), 7, 4, 7, 5, 10, 12, 8, 10, 10, 10, 12, 10, 10, 12, 10, 12

Chord symbols: E5

Annotations: 8va, loco, P.H., 1/2

TAB: 11, (11), 12, 10, 13, 12, 14, 15, 14, 17, 15, 5, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 7

C Guitar Solo

A5 C5/A

w/ slide

5 7 5 7 5 7 5 0

19

2 0

5 4 5 4 5 (5) 4 5 7 3

A5 G5/A A C/A

A.H. T

w/ slide

0 12 11 12 (12) 9 15 15 14 14 18 18 17 17 14 17 16 15

A D/A G

w/ slide w/ o slide w/ slide w/ o slide

14 14 22 20 19 19 (19) 14 3 5 3 5 10 9 10 10 8 10 9 (9) 10

A5 B5/A N.C.

6 6 6 3

8 12 12 13 10 10 13 15 (15) 5 12 11 12 11 (11) 12 10 13 14 10 13 10 14 17 14 15 14 15 14 14 16 16 12 12

A5 C5/A D

w/ slide w/ o slide

14 14 0 10 9 10 10 (10) 11 12 12 8 9 10 10 12 12 12 10 10 12 12 10 12

E5

8va loco 8va loco

P.H. P.H.

11 (11) 12 10 13 12 14 15

X X X

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

C

5 7 5 7 5 0 0

17 18 15 15 18 17 (17) 15 15 15 17 17 15 13 13 15 15 17 18 17 13 17

15 13 12 13 12 13 12 12 13 11 12 10 10 8 11 8 11 8 10 8 10 8 10 8 8 10 10

12 13 12 10 9 12 10 12 10 8 10 8 10 12 10 13 10 13 10 14 12 13 15 15 17 15 18

F Bb

17 18 17 15 14 17 15 17 15 13 15 13

full 16 13 10 11 10 10 12 10 12 7 8 8 10 6 8 10 12 10 13 10

C D

12 14 12 15 15 17 17 18 15 15 20 13 10 13 (13) 10 13 13 14 12

full 13 10 13 (13) 10 13 13 14 12

E

14 9 (9) 12 12 4 4 2 5 11 11 9 10 9 10 12 11 14 14 13 12 17 16 19 17

full 14 9 (9) 12 12 4 4 2 5 11 11 9 10 9 10 12 11 14 14 13 12 17 16 19 17

8va P.H.

8va

loco

A5

(17)

12-17

7 5 7

9 8 7 (7) 8 10

10 10 12

full

19 (13) 10 9 8 10 8 7

10 7 10 7 7 7

10 7 8

7 10 7 10 9 12

10 10 14 12

15 17 12

15 13 14 15 13 14 12 14

13 10 12 9 10 12 9 12 10 12 9 12 10 12

12 10 12 9 12 12 9 12 9 12 9 12 12 9 12 10 12 10 7 10 7 5

7 9 7 9 10 7 9 11 14 11 12 14 12

8 10 12 10 12 12

10 10 12 (12)

G

A5

w/ pick & finger

full

full

full

6 (6) 3 6 3

3 5 4

5 (5) (5) 4 5 5 3 2 5

9 (9) 11 14 12 11 9

5 (5) 7 10 8 7 5

w/ pick & finger

7 11 9 15 17 15 12 12 15 13 14 15 13 14 13 12 15 13 15 13 14 12 14 12 14 12 15 12 15 15 14 17

14 17 16 15 17 15 19 17 15 17 15 16 17 15 16 14 17 14 15 12 14 12 14 12 9 12 9 12 10

G

3 5 5 9 5 8 5 7 10 7 10 12 10 12 12 15 17 18 12 13 15 16 17

A5

17 15 17 15 17 17 15 17 17 15 17 17 15 17 17 15 17 17 15 17 (17)

* w/ "experience pedal" intermittently engaged

17 14 12 14 14 11 14 14 12 17 14 12 14 14 11 14 14 12 14 17 14 17 14 16 17 14 16 14

16 14 16 14 16 14 16 14 16 14 16 14 17 17 (17) 14 17

G

15 15 14 15 17 16 14 17 14 17 14 16 15 17 16 14 12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 16

12 14 16 12 16 15 13 12 14 11 14 12 11 14 12 11 14 12 14 12 10 12 10 12 10 12 10 7 10 7

A5 C5 D5 C5 D5 C5 D5 A5

1/2 1/2 full 1/2

6 (6) 7 9 8 (8) 10 13 14 10 12 12 15 15 (15) 5 3 5 3 5 3 5 (5) 2 0 3

G A5

full full 1/2 1/2 1/2

11 10 13 13 (13) (13) 12 14 12 11 12 14 12 11 12 13 12 11 12 15 12

1/2

11 12 14 13 14 12 12 15 17 17 15 12 15 13 14 17 15 12 15 13 14 17 14 12 15 13 14

Double-Time Feel G

D Theme

6

A5 B5/A C5/A

A.H. T w/ fingers

7 9 7 9 11 14 12 14 12 14 17

5 17

2 2 4 5 5 7 3

A5 D/A G5/A A5 B5/A

A.H. T A.H. T

0 7 7 7 4 5 12 15 15 14 15

12 15 5 5 0 4 4

C5/A A5 G5/A

w/ fingers

5 5 5 7 3 0 2 2 4 7 5

8 9

D

8va

P.H.

1/2

10 10 12 12 12 10 10 12 12 10 12 11 (11) 12 10 13 12 14 15 14 15

E5 loco

5 7 9 7 9 7 9 7 9 7 9 7 9 7 9 5 7 5 7 5 7 5 0 5 5 7

A5 (drums) C5/A5

A.H. T A.H. T

5 7 5 7 5 5 0 5 4 5 17 17

* pickup change

Song for Lynette

By Eric Johnson

A

Intro
Free Time ♩ = 88-94

*Gtr. 2
(elec.)

Gtr. 1 (nylon str.)
divisi

Gtr. 2 tacet

E7sus4

C/E

Gtr. 1

p

full full full

mf

TAB

**Gtrs. 3 & 4 (elec.)

*** *mf*
let ring throughout
w/ clean tone & delay

w/ pick & fingers

TAB

*w/ clean tone

***volume swells

†Chord symbols reflect overall tunality.

** composite arrangement

C(#4)

D/E

G5

Csus2

Esus2

A7sus4

Fmaj7(#11)

mf

3

3

4 5 4

TAB

F_9^6 G_{maj7} $D7_{sus4}$ C_{maj7}

mp *mf*

7 5 5 4 5 3 3 10

Gtr. 3
 Gtr. 4 *divisi*

1/2 1/2 1/2

7 9 7 9 7 9 10 8 10 7 9 5

10 8 10 7 9 5

N.C. E_{m7} F_{sus4} $C5$ $F6$

(10) 12 8 10 10 8 9 7 5 4 5 4 5 3 2 3 5

full
 (5) 7 5 7 8 8 5 3 2 1

$D5$ $E7_{sus4}$ $D5$ $E7_{sus4}$ N.C. E_{m11}

2 3 2 5 3 5 4 2 5 4 5 4

2 5 2 5 7 7 7 5 0

C Trumpet Solo

N.C.

13

N.C.

w/ clean tone

N.C.

 Fe^{δ}

C

N.C.

Fsus

 $m\tau$

©

Words and Music by Eric Johnson and Stephen Barber

N.C.

(synths. & special effects) Gtr. 1 (clean)

9 *mf* approx. 13 sec. w/ delay

10 *tr* approx. 15 sec.

15 approx. 22 sec.

T 7 *tr*

A (24) 2

B

* vol. swell

* vol. swell

* D6

Gadd9

Asus4

D6

Gadd9

Agus4

Yeah, yeah. — 1. This

Gtr. 1

mf
w/ echo

Fill 1

End Fill 1

w/ echo

Gtr. 2 (clean)

mp

let ring throughout

0	2	0	2	0	0	2	0	0	2	0	2	0	2	0	2	0	3	2	2	0	2	0	0	0	2	0	0	2	0	2	0	0	0	2	0	3	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

* Chord symbols reflect overall tonality.

Verse

Gtr. 1 tacet

D6

Gadd9

Asus4

D6

Sun - day, you were blow - in' through my mind, -

Gtr. 2 Rhy. Fig. 1

Key: F#m

0 2 0 0 2 0 0 2 0 0 0 0 2 0 3 2 2 2 0 2 0 2 0

Gtr. 1: w/ Fill 1

Gadd9 Asus4 D6

yeah. _ Like Tues - day _

Gadd9 Asus4 D6 Gadd9 Asus4

you were burn-ing in _ my eyes. _ I

End Rhy. Fig. 1

p mp

Pre-Chorus

F#m11 Gadd9 Asus2

{ hoped to - day _ could be _ just kind _ of my _ way, _ be-cause it's so _
hope to - day _ would lead _ me kind _ of your _ way, _ with a love _

Gtr. 1 Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 2A

mf mp

Gtr. 3 (clean)

Fill 2

mp

F#m11 Gadd9 Asus2 Gtr. 3 tacet F#m11

much mat-ters that you're there; And I'd hope to-day could lead
and trea-sures we'd find there; And through all the fog, that cracks,

< < < <

2 2 4 2

0 0 2 0 2 2 2 4 (4) 6 4 5 (5) 7 5 4 2 2 0 2 0

2 2 0 2 0 2 0 2 4 (4) 6 4 5 (5) 7 5 4 2 2 0 2 0

End Fill 2

2 (2) 4 2 2 (2) 4 2 2

Gadd9 Asus2 B5 Gadd9

me in - to your way, but I fell down in in
the cogs, a gate - way; there I will find some one to

Gtr. 1

< < < <

(2) 2 0 2 2 2 3

Gtr. 2

0 2 0 2 0 0 4 2 2 4 4 4 4 2 2 0 0

some - dis - re - pair. } 2. The
re - pair - me.

End Rhy. Fig. 2

2

6 7 6 4 6 7 6 4 6

End Rhy. Fig. 2A

3 2 5 5 5 5 5 5 5 5 5 5 6

Verse

Gtr. 2: w/ Rhy. Fig. 1, simile Gtr. 1: w/ Fill 1

D6 Gadd9 Asus4 D6

sparks here and they could lead me up the town.

Gadd9 Asus4 D6 Gtr. 1: w/ Fill 1

Yeah. But it's dark here

Gtr. 4 (dist.)

mf

7 5 7 6 7 4

Gadd9 Asus4 D6 Gadd9 Asus4

and I don't have you a round. So I

5 6 0 6 7

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

Gtr. 7: w/ Fill 3, 2nd time

F#m11

Gadd9

Gtr. 7: w/ Fill 3, 2nd time

Gtr. 3: w/ Fill 2

Asus2

F#m11

hope to - day _ will lead _ me kind _ of _ your _ way _ { and the sun _ be _
with a love _ and _

Gadd9

Asus2

F#m11

shin - ing on _ my _ face. _ And I'd hope the road _ will lead _
treasures we _ find _ there. _ And to all the fog, _ that cracks, _

Gadd9

Asus2

B5

Gadd9

_ me to _ your door - way, _ but I fell _ down _ in _ some
_ the logs, _ a gate - way; _ There I'd find _ some - one _ to

D

Asus4

A

Asus2

A

Asus4

A

Asus2

Gtr. 5: w/ Fill 4, 2nd time

A

dis - re - pair. _ } So when the
re - pair _ me. _

Gtr. 4

Gtr. 5

mp *mf*

Fill 3
Gtr. 7

TAB 11 12

Fill 4
Gtr. 5

TAB (0)

Chorus

Gtr. 1 tacet
Bm

Bm11

G₉⁶

Asus4

sun meets the sky, I'm gon - na take _ a ride...

Rhy. Fig. 3C

Gtr. 6 (clean)

8va

mp

17 14 17 14 17 14 17 14 17 14 17 14

Gtr. 4 Rhy. Fig. 3A

< < < < <

2 3 5 3 5 7 5

Gtr. 2 Rhy. Fig. 3

6 7 7 7 5 5 7 5 5 7 5 5 7 5 7 7 5 7

6 7 7 7 5 5 7 5 5 7 5 5 7 5 7 7 5 7

Gtr. 5 Rhy. Fig. 3B

mp

9 7 (7) 3 5

Dsus2 G⁶₉ Asus4 Gr. 7: w/ Fill 5, 2nd time Dsus2 C#m⁶₉

— Get — to where — I — do. And with your

8va

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

2 3 5 5

5 5 7 5 7 5 5 7 5 7 5 7 5 5 7 5 5 7

7 5 3 0 7 5 4

Fill 5
 Gr. 7

TAB

10 12 10 9 7 10

11

Bm11

love, _____ it's gon-na call me home, _ I _____ will run _ to

Gtr. 6 8va

17 17 17 17 17 17 17 17 17 17 14

Gtr. 1

Harm.
tacet on repeat

7 7

Gtr. 4

2 3 5 3 5 7 5

Gtr. 2

5 6 7 5 7 5 5 7 5 7 5 5 7

Gtr. 5

7 7 3 5 (5)

Fill 6
Gtr. 7

TAB

9 11 12 10

Dsus2
G⁶₉
Asus4
Dsus2
Asus4

you, — 'way — want — me — too. Oh we'll — sing. —

Gtr. 6 *8va* End Rhy. Fig. 3C

17 17 17 17 17 17 17 17

14 14 14 14 14 14 14 14

Gtr. 1 *Harm.* *Harm.*

7 7

Gtr. 7 (dist.) *f*

12 5 7 9

Gtr. 4 End Rhy. Fig. 3A

7 6 7 7 7 5 7 7

Gtr. 2 End Rhy. Fig. 3

5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7

Gtr. 5 End Rhy. Fig. 3B

7 5 3 5 7 5 5

Musical staff for Gtr. 5 & 6 (tacet) and Gtr. 4 (tacet). The staff shows a whole note chord in the first measure, followed by rests for the remaining measures.

Gtr. 7

Musical staff for Gtr. 7. The staff shows a melodic line with a 3rd fret bend in the first measure, followed by a 3rd fret bend in the second measure, and a 3rd fret bend in the third measure. The staff is divided into four measures.

Gtr. 4

Musical staff for Gtr. 4. The staff shows a whole note chord in the first measure, followed by rests for the remaining measures. The staff is divided into four measures.

Rhy. Fig. 4
 * Gtrs. 1 & 2

Musical staff for Rhythm Figure 4. The staff shows a rhythmic pattern with eighth notes and a 3rd fret bend in the first measure, followed by a 3rd fret bend in the second measure, and a 3rd fret bend in the third measure. The staff is divided into four measures.

* composite arrangement

Gtr. 4

Musical staff for Gtr. 4. The staff shows a melodic line with a 3rd fret bend in the first measure, followed by a 3rd fret bend in the second measure, and a 3rd fret bend in the third measure. The staff is divided into four measures.

Gtrs. 1 & 2

Musical staff for Gtrs. 1 & 2. The staff shows a rhythmic pattern with eighth notes and a 3rd fret bend in the first measure, followed by a 3rd fret bend in the second measure, and a 3rd fret bend in the third measure. The staff is divided into four measures.

D/G A/G Gmaj9

loco

Gtr. 7 Gtr. 4 divisi *mp* *mf* w/ less gain

Dsus2

A5 Dsus2 Gtr. 4 tacet

Oh we'll ____ sing. _

mp Gtr. 7

mf Harm. *mp*

G A Dsus2 D A Dsus2 D N.C.

15 12 10 12 10 7 5 3 5 7 9 (9) 11 9 7

D/G A/G Gmaj9 Gsus2 A/G Gadd9

8va P.H.

Harm. let ring

Asus4 Dsus2 G/D N.C. G⁶₉ D.S. al Coda A

Though I

8va loco

15 7 7 9 7 9 7 9 (9) 9 7 5 7 9 10 9 12 14 15 14 14

End Rhy. Fig. 4

let ring

5 4 6 7 5 7 5 7 4 3 3 7 7 7 7 7 4 5 5 6 5

⊕ Coda

Chorus

Gtrs. 2, 4, 5 & 6: w/
Rhy. Figs. 3A, 3B, 3C & 3D, simile

Bm Bm11

G⁶₉

D5

too. So when the sun _____ (Sun starts to shine starts to I'm shine.)

Gtr. 7

7 5 5 7

Gtr. 6

17 17 17 17 17 17
14 14 14 14 14

Gtr. 4

5

Gtr. 5

7 5 5

Asus4

Dsus2

G⁶₉

Asus4

Dsus2

gon - na take a ride get to where I do.
Ah.

Gtr. 7

6 7 9 7 10 9 12 10 9 7 10 7 9

C#m⁶ Bm11 G⁶₉

With your love, it's gon-na call me home. Love calls me home.

7 9 10 7 10 7 9 9 7 9 7 9 7 9 7 7

Asus4 Dsus2 G⁶₉ Asus4 Dsus2 Asus4

will turn to you 'way want me to. Oh we'll sing.

Ah.

Gtr. 1

f

Guitar Solo

Gtrs. 4, 5 & 6 tacet
Gtr. 2: w/ Rhy. Fig. 4, simile
Dadd9 D

Dadd9 D G/D A/D

full

7 9 7 10 10 9 10 12 15 12 10 9 11 9 7 9

D D6 Dsus2 Dadd9 D A/E

9 7 9 7 10 9 7 9 7 7 9 7 9 7 9 7 9

D/G A/G Gmaj9 *loco*

Gtr. 4
Gtr. 7
divisi

* 8va

17 14 12 10 12 10 12 10 10 12 10 11 12 10 11 9 10 11 9 12 9 10 12 14 15 14

5

* Gtr. 4

Gtr. 4 tacet
Dsus2

* A5/E

Dsus2

Hope — you're seen —

Gtr. 7

17 7 7 9 7 9 X 5 4 5 7 4 5 4 7 5 7 9 7 9 9 11 9 10 12 11

* bass plays E

G A Dsus2 D A Dsus2 D N.C.

10 12 9 12 10 7 5 7 5 3 5 3 5 3 4 7 15 17 12 16

D/G A/G Gmaj9 Gsus2 A/G Gadd9 Asus4

Woo. —

8va *loco*

19 14 15 16 14 16 14 16 14 12 14 12 14 10 12 10 14 10 12 X 10 9 10 9 11 0 9 11

Interlude
Gtr. 7 tacet
D Dsus4

Gtr. 7

G/D A/D G/A A

Gtrs. 1 & 2

mf w/ pick & fingers
* let ring throughout

* next 23 meas.

D Em/D Em(add9)/D D Gsus2

Woo, _____

Gtrs. 1 & 2

f

Asus4

mf mp mf

Dadd9 G6/D G/D D N.C. Em/D Esus2/D

yeah. _ I'll take a _ ride _

f mf mp mf mp

Esus2/D Gsus2 G

to where I ____ do. ____

Gtr. 1

f

8va

Harm. -----

7

3 2 0 0 0 7 7 7 5

Gtr. 2

mf full full *mp*

7 (7) (7) (7) 0

8va

H.H.

5 (17)

loco

Gadd9 Asus4 A7(no 3rd)

0 10 0 10 0 0 0 10

X 0 11 7 9 7 7 7 10

3 4 (4) 1/2 (4) 1/2 (4)

A/D D Dmaj7 Dsus2 D5 G/D Gmaj7/D

* Gtrs. 1 & 2

f *mp* *mf* *mp* *mf* *mp*

let ring throughout

P.M. -----

9 10 10 9 10 9 3 0 3 2

9 7 7 7 7 0 0 0 0 0 0 4

7 7 7

* composite arrangement

Em9/D G5 Asus4

f *mf* P.M. P.M. -----

0

7 7 5 9 3 5 5 5 5 0 3 5 3 6 3 0 0 0 7 7 6 7 5

5 0 5 X X 0 0 0

[illegible]

Be there.

p
P.M.

G
⑥
3fr

Gtr. 4

Take me home.

Gtr. 1

P.M. - - - - - P.M. - - - - - P.M. P.M. - - - - - P.M. - - - - -

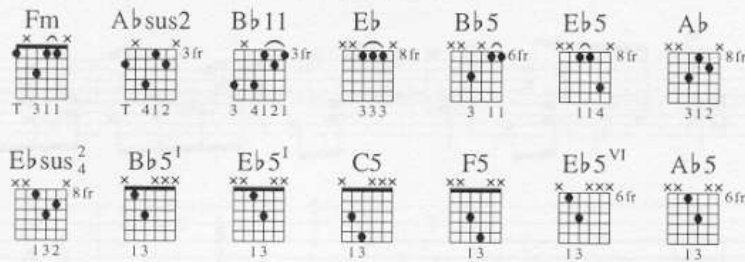
5 7 4 3 4 4 5 7 3 7 3 6 5 7 4 3 4 4 7 3 4 7 3 6

Gtr. 1

The musical score for guitar 1 consists of a melody line and a fretboard diagram. The melody line is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135,

Pavilion

By Eric Johnson



A Intro

Medium Fast Rock ♩ = 158

Fm

Ab sus2

Bb 11

B

Gr. 1 tacet
** C5

Gr. 1 (clean) //

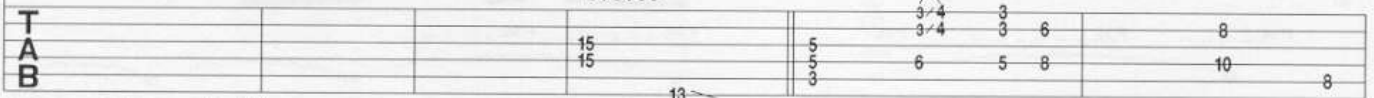
mf

Gr. 2 (dist.)

f w/ bar

w/ pick & fingers

let ring _



* Volume swell w/ delay

** Chord symbols reflect basic tonality.

Fsus4

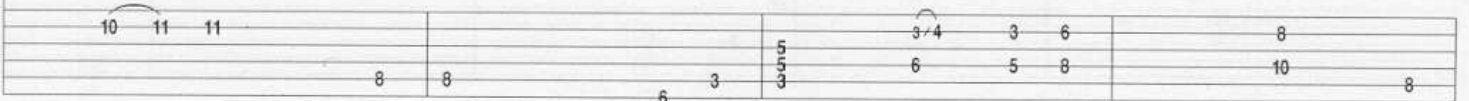
F5

C5

let ring _

fdbk.

let ring _



Fsus4

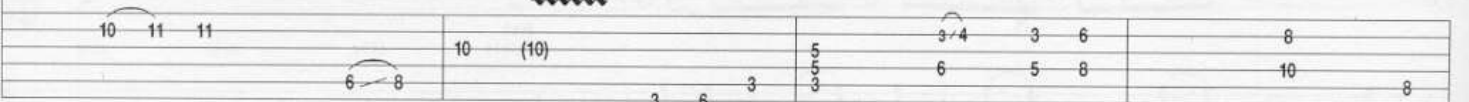
F5

C5

let ring _

P.H.

let ring _



Fsus4 F5 C5 F#sus4

let ring ----- let ring ----- 1/2 let ring -----

C

Half-Time Feel

Gtr. 2 tacet

Am

Riff A

Gtr. 5 (nylon str.)

F/A

G

E/G#

Am

E

Gtr. 2

mf

Gtr. 6 (clean)

Gtr. 5 *divisi*

Gtrs. 5 & 6

Gtr. 3 (slight dist.)

f

mp

Gtr. 1

Rhy. Fig. 1

mp

Gtr. 4 (dist.)

Rhy. Fig. 1A

mp

End Half-Time Feel

Am G/B C Bb F

Gtrs. 5 & 6 tacet
G5 Bb5

End Riff A

mf mp mf

End Rhy. Fig. 1

w/ dist.

mf mp mf

End Rhy. Fig. 1A

mf

mf mp mf

D

Gtrs. 1, 3 & 4 tacet

C5 * Rhy. Fig. 2

Fsus4

F5

End Rhy. Fig. 2

Gtr. 4

Gtr. 2

Gtr. 1

Gtr. 3

divisi

let ring

mf mp mf

* Rhy. Fig. applies to Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2, simile
C5

Fsus4 8va
Gtr. 3
F5 loco
ff w/ dist.

C5 F5sus4 F5 C5 F5sus4 F5 E5add9
Gtr. 2
let ring
Gtr. 5* divisi

*Gtr. 5 notated to the right of slash in TAB.

Gtr. 3
Rhy. Fill 1
Gtrs. 1, 3 & 4

§E

Half-Time Feel

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A, simile
Gtrs. 5 & 6: w/ Riff A
Gtr. 2: tacet

Gtr. 3 Am F/A E/G# Am E
3

Am G/B C Bb F
Gtr. 1
Gtr. 3 divisi
To Coda ⊕

F

Gtrs. 3, 5 & 6 tacet
G5 Bb5 C5 Bb/D F5/D Cm/Eb F#sus2

Gtr. 2

ff

Gtr. 1

Gtr. 4
divisi

To Coda ⊕

End Half-Time Feel

Abmaj7 Bb Eb/G Ab5 Bb5

G

Gtr. 4 tacet
C7sus4 C Cm C C7sus4 C Cm C Cm B Bbsus4

p

Rhy. Fig. 3

Gtr. 1

w/ clean tone

End Rhy. Fig. 3

B D \flat D E F G

f

(3) 4 4 4 5 7 8 9 6 6 6 7 7 10 12 9 9 9 10 10 10 13 15 12 12 12

(4)
9
9

4 4 2 4 5 7

A \flat B \flat B D \flat C7sus4 C Cm C

8va

13 13 13 16 18 15 15 15 16 16 16 19 21 18 18 18

8 10 11 13 1 1 1 1 3
9 11 12 14 3 0 0 0 0
8 10 11 13 3 2 1 2

C7sus4 C Cm C Cm B B \flat sus4 B \flat E \flat 5

loco

Rhy. Fig. 4

w/ dist.

1 1 3 1 3 1 4 4 4 3 6
3 0 1 0 2 2 5 4 3 3 4
3 2 1 2 2 5 4 3 2 3

C F5 Eb Ab5 N.C. Cm7

12 13 10 8 12 10 8 10 8 10 8 8 6 8 6 8

End Rhy. Fig. 4

5 8 5 8 4 6 5 8 8 10

Fsus4 F5 *Sva.* Cm7 *loco*

8 10 10 (10) 11 8 8 11 13 12 13 11 15 18 13 15 13 11 10 13 10 11 13 10 13 8 10

11 10 8 10 10 8 3 1 3 3 5 5

Fsus4 F Cm7

10 11 8 6 8 7 5 10 8 8 13 8 13 11 13 15 13 11 12 11 13 15 13 14 13 11 13 11 12 10 8 10

let ring

6 3 6 3 4 6 5 8 8 10

Fsus4 F5 Cm7 8va

8 8 10 11 11 10 12 7 10 10 13 15 13 15 17 17 16 18 15 18 20 15 18

11 10 8 13 10 8 3 1 3

8va F5sus4 F5 E5 D.S. al Coda

Gtrs. 3 & 4; w/ Rhy. Fill 1

16 13 15 13 11 12 10 8 10 8 6 8 1 1 3 3 1 3 5 7

(3) 5 5 10 8 10 10 8 9 7

⊕ Coda

Gtrs. 5 & 6 tacet Gtr. 3 Eb/G Bb Gtr. 2 tacet Cm Gtr. 1 Ab/C Bb5sus2

Gtrs. 1 & 2 Gtr. 1 let ring throughout

Gtr. 4 mp

16 13 15 13 11 12 10 8 10 8 6 8 1 1 3 3 1 3 5 7

(3) 5 5 10 8 10 10 8 9 7

5 6 5 3 6 5 6 5 5 4 5 3 5 4 4 3 5

Gtr. 1

Gtr. 2
divisi

3 0 3 4 5 5 5 11 8 8 8

2 3 5 5 10

2 3 3

Eb/Bb Ebsus4 Eb Db Ab

Gtr. 5

Gtr. 3
divisi

3 3 5 1 3 5 1 5 3 6 5 5 3

Gtr. 1

11 8 8 8 8 8 10 8 10 8 11

8 8 8 8 8 8 8 11

1 4 2 1

5 3 3 1

F5 B \flat Cm Gtr. 5 Gtr. 6 Gtr. 5 *divisi* Gtr. 6 Gtr. 5 *tacet* B \flat Cm7 B \flat Cm7

4 4 3 5 3 5 3 5 8 11 11 8 11 8 11 10 10 8 11 8 11 8 10 10 8

Gtr. 1

10 11 10 11 10 11 11 11

Gtr. 4 Gtr. 2 *mf* Gtr. 4 *divisi*

5 5 5 3 4 6 3 3 3 6 3

Gtr. 3 *mp*

3 4 3 4 3 4 3 5

*vol. swells

J Gtrs. 3 & 6 *tacet* C5 C5/D C5/E \flat

5 6 6 8 6 8 6 6 6 8 8 5 8 6 6 8 6 8 6

Gtrs. 1 & 4 Gtr. 1 Gtr. 4 *divisi*

5 3

Fsus2

A♭maj7

B♭5

E♭/G

A♭

First system of music. The top staff shows a guitar melody in E♭ major. The bottom staff shows a bass line with fingerings: (6) 6, 8, 7, 5, 8, 5, 6, 6, 8, 6, 8, 6, 6, 6, 8, 8, 5, 8.

(Gtr. 1 cont. in slash)

K Guitar SoloE♭
Rhy. Fig. 5Gtr. 4 tacet
B♭5

E♭5/G*

A♭

Gtr. 1: w/ Rhy. Fig. 5, 2 times
E♭

End Rhy. Fig. 5

* Gtr. 1
mp

Second system of music. The top staff shows a guitar solo for Gtr. 2. The bottom staff shows a bass line with fingerings: 13, 11, 8, 10, 8, 11, 8, 10, 11, 8, 10, 8, 11, 13, 10, 11, 13, 11, 12.

*Bass plays G.

Third system of music. The top staff shows a guitar melody for Gtr. 2. The bottom staff shows a bass line with fingerings: 10, 8, 10, 10, 8, 10, 12, 11, 10, 11, 10, 13, 11, 12, 13, 11, 12, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 6, 8.

Fourth system of music. The top staff shows a guitar melody for Gtr. 1. The bottom staff shows a bass line with fingerings: 10, 8, 8, 10, 8, 8, 7, 8, 8, 11, 6, 4, 7, 8, 6, 8, 9, 11, 8, 10, 8, 11, 8, 11, 8.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system contains the vocal melody and guitar accompaniment. The second system contains the guitar accompaniment. The score includes a key signature change from G major to Bb major (Bb5) and back to G major (Eb5/G). The guitar part features a complex rhythm with many triplets and a "full" dynamic marking. The vocal part is a simple melody with a "full" dynamic marking. The score is written for a single guitar and a single voice.

Gtr. 1: w/ Rhy. Fig. 5, 3 1/2 times
 E \flat B \flat 5
 Gtr. 2
 8va
 Gtr. 2
 loco
 E \flat 5/G
 A \flat
 E \flat
 Gtr. 4
 divisi
 full
 1/2
 12 11 13 11 13 14 13 11 6 8 10 (10) 8 10 8 11 9 8 10 6 8 5

Eb 5/G Ab Eb Bb 5

7 8 10 11 | 13 11 12 10 8 | 11 8 11 8 10 8 | 10 8 10 8 6 8 | 6 10 8 8 12 10 11 13 12 10

E♭/G A♭5 B♭5

Gtr. 1
8va

Gtr. 2

15

Gtr. 3

Gtr. 4
divisi

Gtr. 1: w/ Rhy. Fig. 3,
simile

C7sus4 C Cm C

Gtr. 3 tacet

C7sus4 C Cm C

Gtr. 4 tacet

The musical score is written for four guitars. Gtr. 1 has a single note E♭ at the start, followed by rests. Above it are notes A♭5 and B♭5. An octave sign (8va) indicates the first note is played an octave higher. Gtr. 2 plays a half-note chord starting on D♭, tied across measures. A measure number '15' is placed below the staff. Gtr. 3 enters in measure 15 with a rhythmic figure consisting of eighth and sixteenth notes. Gtr. 4 plays a sustained chord starting on D♭, which is divided into two parts (divisi). Chord symbols C7sus4, C, and Cm are indicated above the staves. Performance instructions include 'Gtr. 1: w/ Rhy. Fig. 3, simile', 'Gtr. 3 tacet', and 'Gtr. 4 tacet'. Fingering numbers (3, 4, 6) are shown below the Gtr. 4 staff.

Cm B Bbsus4 Bb5¹ Eb5¹

Gtr. 1 Gtr. 4

Gtr. 2 *loco*

C5 F5 Eb5^{VI} Ab5 G ⑥ 3fr

C5 Gtr. 2 tacet

* fdbk.

Gtr. 2

Gtr. 1

let ring throughout

Segue to "Venus Reprise"

Venus Reprise

By Eric Johnson

A Intro

Majestically ♩ = 90

Gtr. 4 tacet
** Fm7

Gm11

Gtr. 5 tacet
Ab

Bb sus4

Gtr. 4 |

Gtr. 2 (dist.)

 f T
A
B

Gtr. 3 (dist.)

8va

$$mp \text{ --- } mp$$

full

T
A
B

Gtr. 5 (clean)

mf

TAB

Gtr. 1 (clean)

Gtr. 6 (clean)
divisi

T
A
B

* Played ahead of the beat.

** Chord symbols reflect overall tonality.

B Gtr. 3 tacet

E \flat /B \flat

Fm(add9)/C

E \flat /G

A \flat $\frac{6}{9}$

E \flat /B \flat

Fm11/C

E \flat maj7/G

A \flat

Gtr. 2

8va

loco

P.H.

Gtr. 1

Gtr. 6
divisi

w/ pick & fingers

E \flat /B \flat

Fm(add9)/C

E \flat /G

Fm/A \flat

E \flat maj7/B \flat

Fsus4/C

8va

loco

full

full

full

full

full

Gm11

A \flat $\frac{6}{9}$

Fm7

Gm11

A \flat

B \flat sus4 B \flat

Fm(add9) Gm11

let ring

ff

full

full

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written in E-flat major (three flats) and 12/8 time. It features a melodic line in the upper register and a bass line in the lower register. The piano part provides harmonic support with chords and arpeggios. The vocal part is written for two voices, with lyrics in Italian. The score includes various musical notations such as chords, scales, and dynamics. The guitar part is marked with "Eb/Bb", "Fm11", "Eb maj7/G", "Ab maj7", "Eb/Bb", and "Fm/C". The piano part is marked with "H.H." (Harmonium). The vocal part includes the lyrics: "Il silenzio è una forma di comunicazione".

* TAB number based on location beyond fretboard.

E♭maj7/G **A♭** **Fm11** **Gm11**

full

A♭⁶₉ **B♭5** **Fm9** **Gm11** **A♭** **B♭sus2**

w/ flanger

1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10)

D **E♭/B♭** **Fm(add9)/C** **E♭/G** **A♭6**

8va

loco

full (13) full (13) full (13) full (13) full (13) full (13) full (13) full (13) full (16)

E♭/B♭ loco *Fsus4*

E♭/G *A♭* *E♭/B♭* *Fm(add9)/C*

E♭maj7/G *A♭6* *Begin Fade* *E♭/B♭* *Fm11* *E♭maj7/G* *Fade Out*

8va